



Niedzielski, Józef
Bolero de concert, violin
& piano, B major,
Grand bolero de concert

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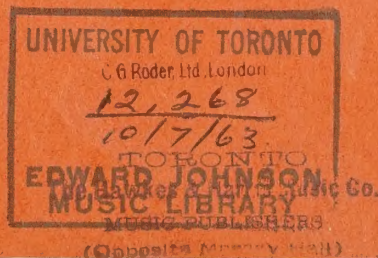
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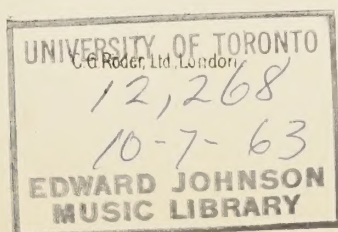
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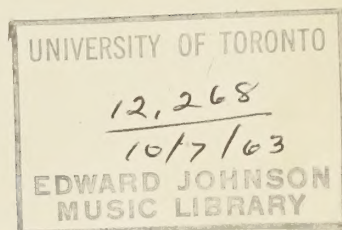
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For Violin and Piano.

by

J. NIEDZIELSKI.



Allegro

VIOLIN.

PIANO.

Allegro.

ppp

cres

cen

do

ff

8.....

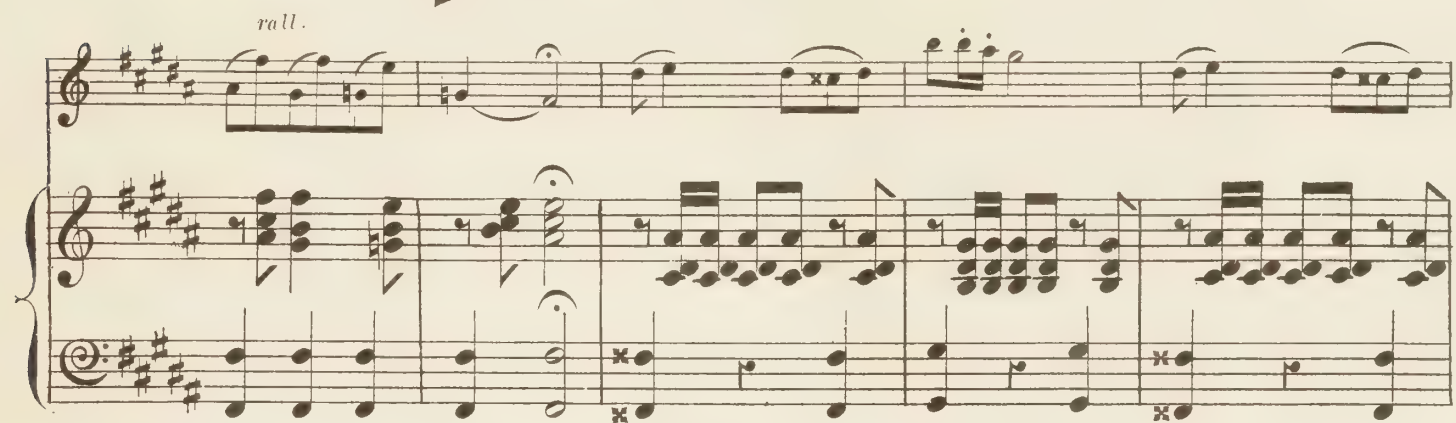
This page contains six systems of musical notation. Each system is composed of a single melodic line and a grand staff (treble and bass clef). The key signature is one sharp (F#). The notation includes various musical symbols such as notes, rests, and bar lines. The first five systems end with a double bar line, while the sixth system ends with a double bar line and a final key signature change to one sharp (F#).

*Meno mosso.**Meno mosso.*

This musical score is for a piano piece, page 4, in the key of F# major (three sharps). The tempo is marked *Meno mosso*. The score consists of six systems, each with a single treble staff and a grand staff (treble and bass clefs). The music features a variety of textures, including arpeggiated chords, sixteenth-note patterns, and sustained melodic lines. A dynamic marking of *p* (piano) is present in the third system. The notation includes slurs, ties, and various articulation marks.



The first system of musical notation consists of three staves. The top staff is a single melodic line in treble clef. The bottom two staves are a grand staff in bass and tenor clefs. The key signature has three sharps (F#, C#, G#). The music features a variety of note values, including eighth and sixteenth notes, and rests.



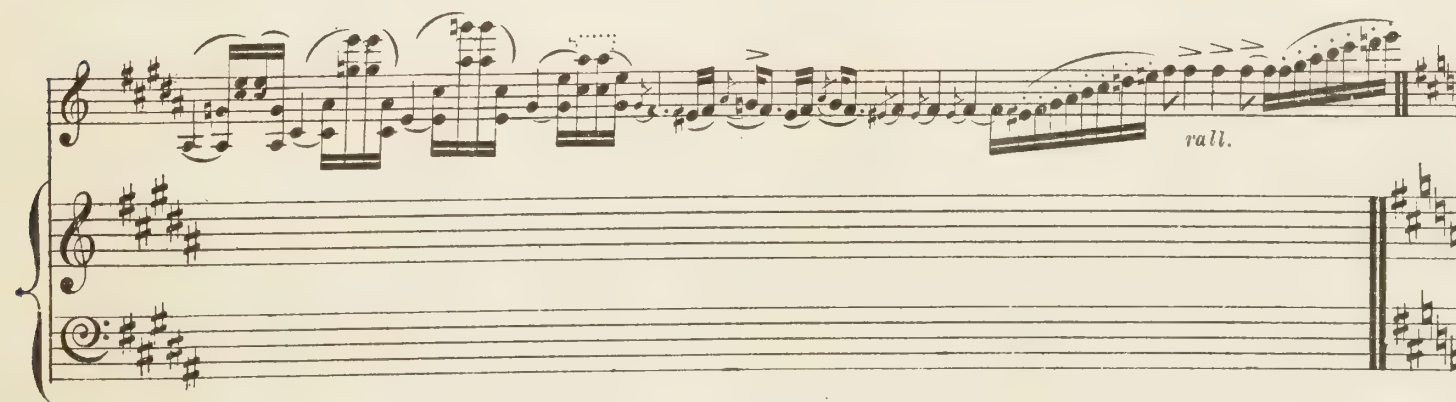
The second system of musical notation consists of three staves. The top staff is a single melodic line in treble clef. The bottom two staves are a grand staff in bass and tenor clefs. The key signature has three sharps (F#, C#, G#). The music features a variety of note values, including eighth and sixteenth notes, and rests. The word "rall." is written above the first measure of the top staff.



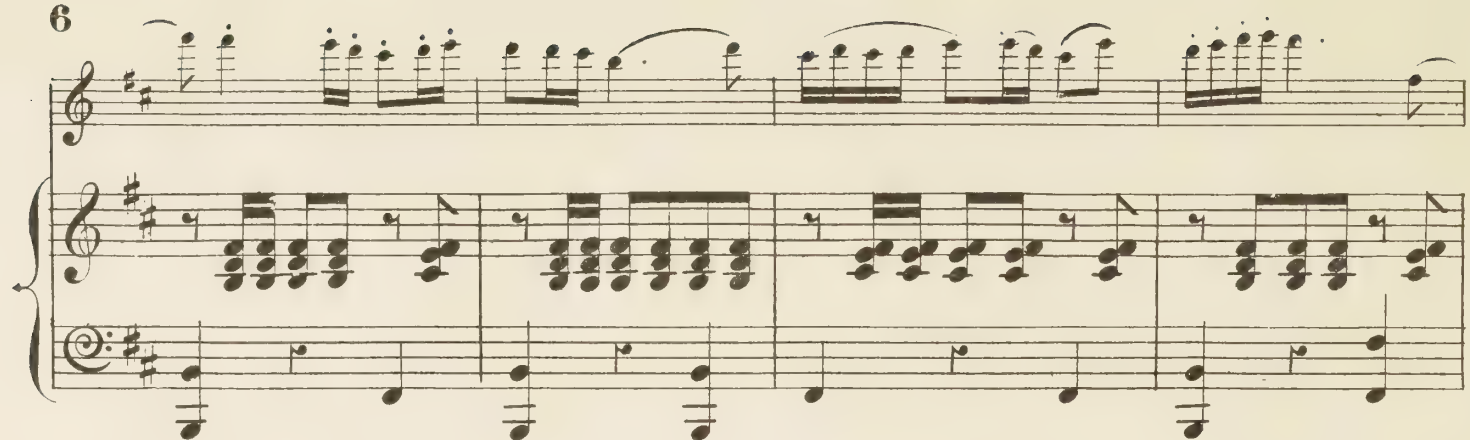
The third system of musical notation consists of three staves. The top staff is a single melodic line in treble clef. The bottom two staves are a grand staff in bass and tenor clefs. The key signature has three sharps (F#, C#, G#). The music features a variety of note values, including eighth and sixteenth notes, and rests. The word "rall." is written below the first measure of the top staff.



The fourth system of musical notation consists of three staves. The top staff is a single melodic line in treble clef. The bottom two staves are a grand staff in bass and tenor clefs. The key signature has three sharps (F#, C#, G#). The music features a variety of note values, including eighth and sixteenth notes, and rests. A large, sweeping melodic line is written across the top staff, spanning the entire system.



The fifth system of musical notation consists of three staves. The top staff is a single melodic line in treble clef. The bottom two staves are a grand staff in bass and tenor clefs. The key signature has three sharps (F#, C#, G#). The music features a variety of note values, including eighth and sixteenth notes, and rests. The word "rall." is written below the first measure of the top staff.



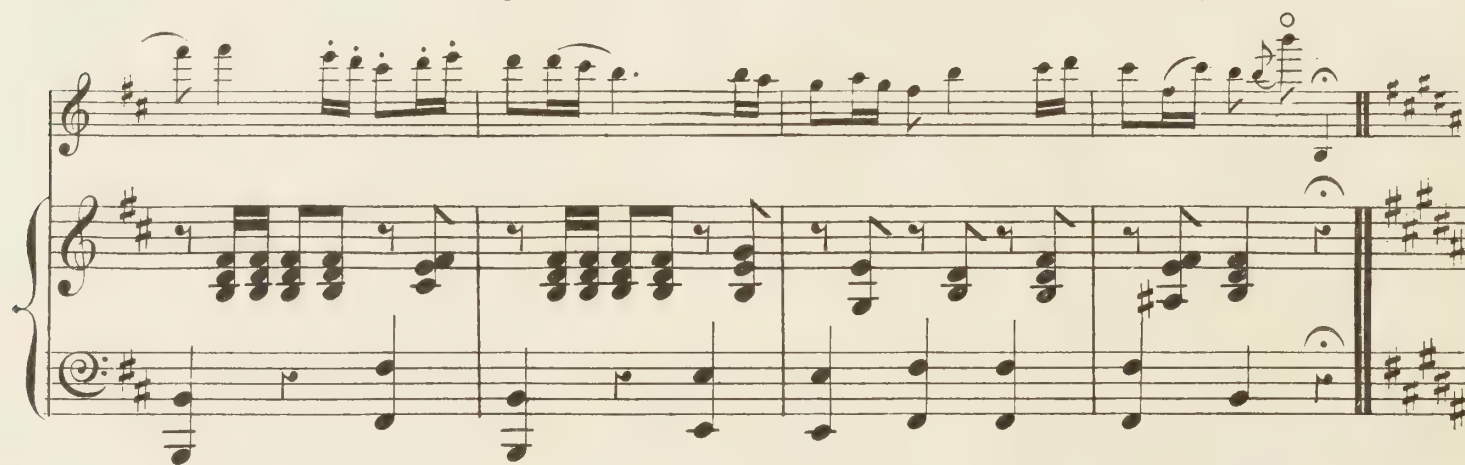
The first system of musical notation consists of three staves. The top staff is a single melodic line in treble clef with a key signature of one sharp (F#). It features a series of eighth and sixteenth notes, some beamed together, and a few longer notes with slurs. The middle and bottom staves are grouped by a brace, representing a piano accompaniment. The middle staff is in treble clef and contains dense chords and arpeggiated figures. The bottom staff is in bass clef and contains a simpler bass line with eighth and sixteenth notes.



The second system of musical notation continues the piece with the same three-staff structure. The melodic line in the top staff shows more complex rhythmic patterns, including some triplets. The piano accompaniment in the middle and bottom staves maintains a consistent texture of chords and moving lines.



The third system of musical notation continues the piece. The melodic line in the top staff features a prominent slur over a series of notes. The piano accompaniment in the middle and bottom staves continues with its characteristic chordal and arpeggiated textures.



The fourth system of musical notation concludes a section. The melodic line in the top staff ends with a double bar line. The piano accompaniment in the middle and bottom staves also concludes with a double bar line. There are some additional notes and markings after the bar line, possibly indicating a repeat or a continuation.



The fifth system of musical notation is marked *Cantabile.* in both the top and middle staves. It consists of three staves. The top staff is a single melodic line in treble clef, featuring a key signature of two sharps (F# and C#). It contains a few long notes with slurs. The middle and bottom staves are grouped by a brace, representing a piano accompaniment. The middle staff is in treble clef and contains dense chords and arpeggiated figures. The bottom staff is in bass clef and contains a simpler bass line with eighth and sixteenth notes.

This page of musical notation, page 7, contains six systems of music. Each system is composed of a single melodic line and a grand staff (treble and bass clef). The key signature is three sharps (F#, C#, G#). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings like 'f' and 'p'. The first system shows a melodic line with a slur over the first four measures, followed by a single note in the fifth measure. The grand staff below it features a complex texture of chords and arpeggios. The second system continues this pattern, with the melodic line showing a slur over the first four measures and a single note in the fifth measure. The grand staff continues with similar complex textures. The third system shows a melodic line with a slur over the first four measures and a single note in the fifth measure. The grand staff continues with similar complex textures. The fourth system shows a melodic line with a slur over the first four measures and a single note in the fifth measure. The grand staff continues with similar complex textures. The fifth system shows a melodic line with a slur over the first four measures and a single note in the fifth measure. The grand staff continues with similar complex textures. The sixth system shows a melodic line with a slur over the first four measures and a single note in the fifth measure. The grand staff continues with similar complex textures.

più rit.

più rit.

The musical score is written for piano and voice. The key signature is G major (one sharp). The time signature is 3/4. The score is divided into six systems. The first system includes a vocal line and a piano accompaniment. The piano part features a dense texture of chords and arpeggios. The subsequent systems show the vocal line with various melodic patterns and ornaments, while the piano accompaniment continues with complex chordal textures. The piece concludes with a final system featuring a double bar line and a key signature change to F major (two flats).

*Piano solo first time.
2nd time with Violin.*

9

The first system of musical notation for piano solo. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below it. The key signature is one sharp (F#). The music begins with a double bar line. The right hand of the grand staff plays a series of chords and eighth notes, with the word "crescendo." written above it. The left hand of the grand staff plays a steady eighth-note accompaniment.

The second system of musical notation for piano solo. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below it. The key signature is one sharp (F#). The right hand of the grand staff plays a series of chords and eighth notes. The left hand of the grand staff plays a steady eighth-note accompaniment. A first ending bracket labeled "1st" spans the final two measures of the system.

The third system of musical notation for piano solo. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below it. The key signature is one sharp (F#). The right hand of the grand staff plays a series of chords and eighth notes. The left hand of the grand staff plays a steady eighth-note accompaniment. A second ending bracket labeled "2nd" spans the final two measures of the system. The word "rall." is written above the right hand and below the left hand in the final measures.

The fourth system of musical notation for piano solo. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below it. The key signature is one sharp (F#). The right hand of the grand staff plays a series of chords and eighth notes. The left hand of the grand staff plays a steady eighth-note accompaniment. The word "a tempo" is written above the right hand and below the left hand in the first measure.

The fifth system of musical notation for piano solo. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below it. The key signature is one sharp (F#). The right hand of the grand staff plays a series of chords and eighth notes. The left hand of the grand staff plays a steady eighth-note accompaniment.

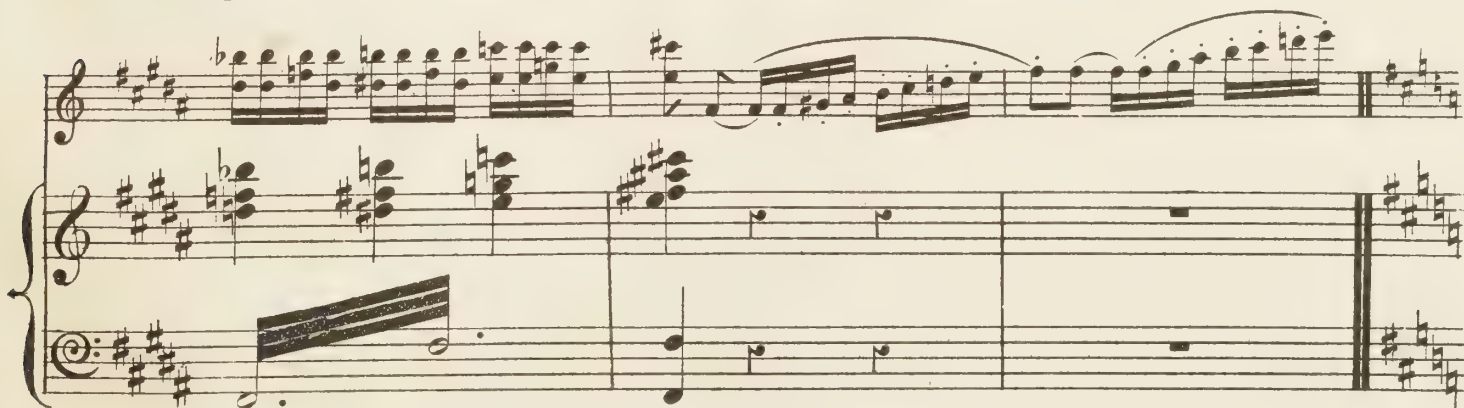
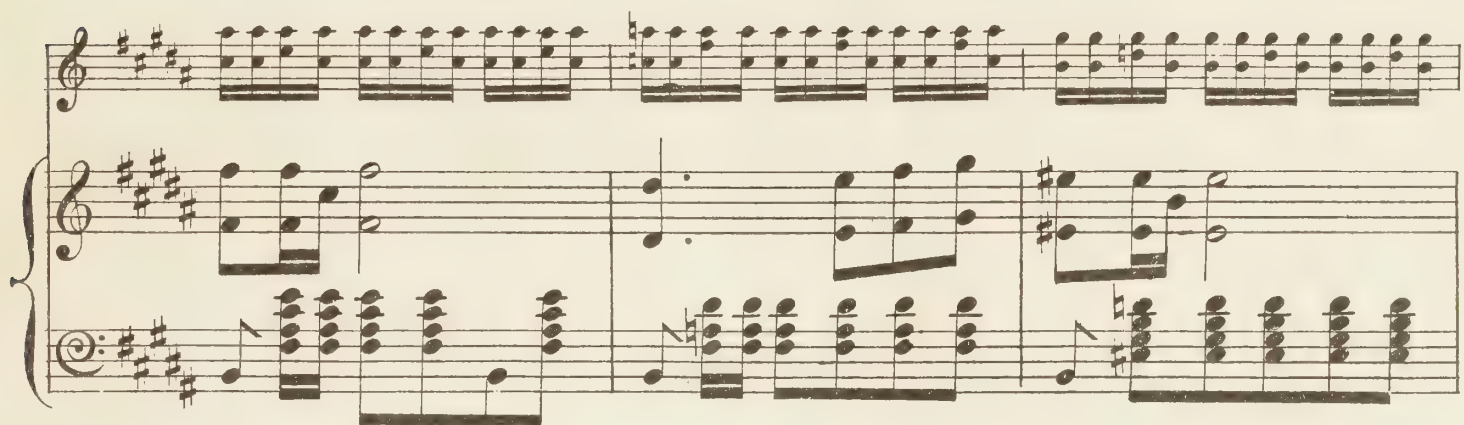
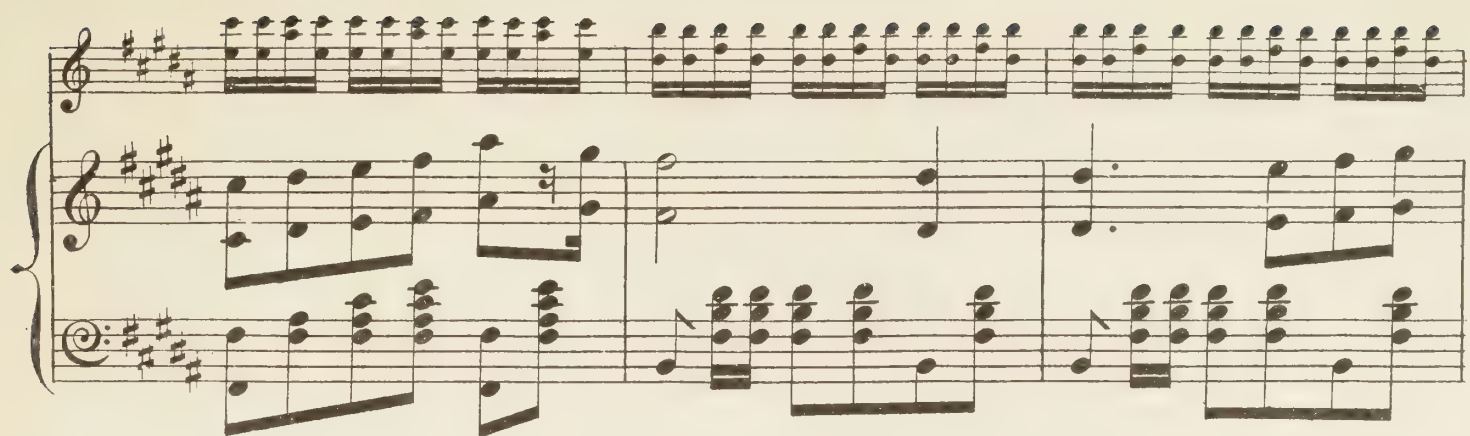
The first system of musical notation consists of three staves. The top staff is a single melodic line with eighth and sixteenth notes, some beamed together. The middle and bottom staves are grouped by a brace and contain chords and single notes, primarily in the bass register.

The second system continues the musical piece with three staves. The notation is similar to the first system, featuring a melodic line on top and chordal accompaniment below.

The third system of musical notation, measures 9-12, includes a first ending bracket over the final two measures. The word "rall." is written below the staff in measure 12, indicating a tempo change.

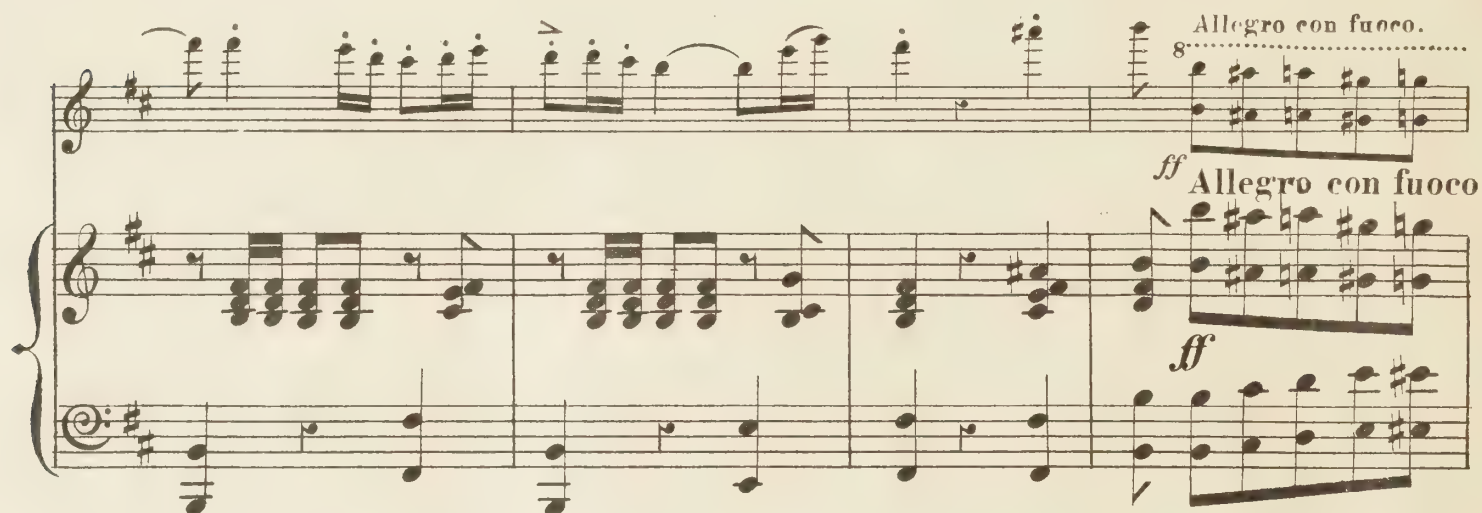
The fourth system, measures 13-16, begins with the tempo marking "a tempo" above the first staff. The music features a more active melodic line with many sixteenth notes.

The fifth system, measures 17-20, continues the "a tempo" section. It features complex rhythmic patterns with many sixteenth notes in both the upper and lower staves.






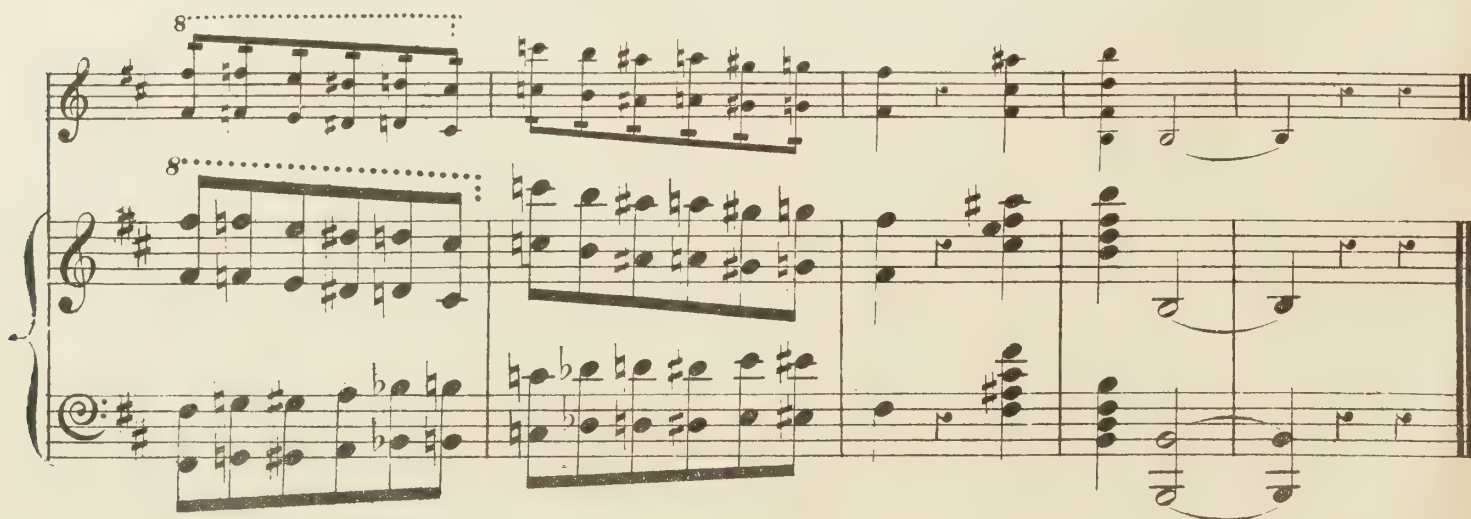
The first system of musical notation consists of a single treble staff and a grand staff (treble and bass staves). The treble staff contains a melodic line with eighth and sixteenth notes, some beamed together. The grand staff features a complex accompaniment with dense chords and sixteenth-note patterns in the right hand, and a simpler bass line in the left hand.



The second system of musical notation continues the piece. It includes a treble staff and a grand staff. The tempo and dynamics marking *Allegro con fuoco.* **ff** appears at the end of the system. The musical texture remains dense with many beamed notes.



The third system of musical notation continues the piece. It includes a treble staff and a grand staff. The tempo and dynamics marking *Allegro con fuoco.* **ff** appears at the end of the system. The musical texture remains dense with many beamed notes.



The fourth system of musical notation continues the piece. It includes a treble staff and a grand staff. The tempo and dynamics marking *Allegro con fuoco.* **ff** appears at the end of the system. The musical texture remains dense with many beamed notes.

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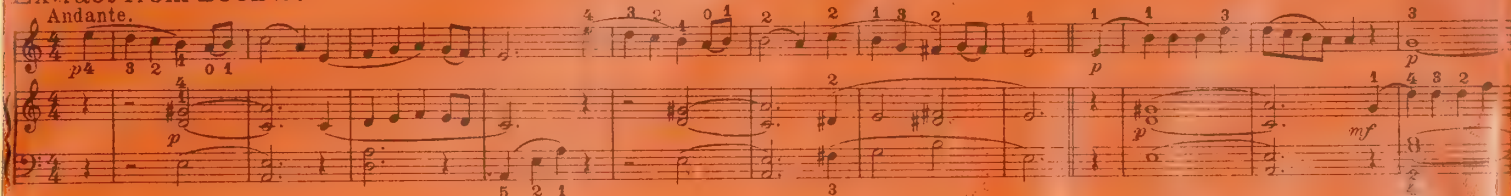
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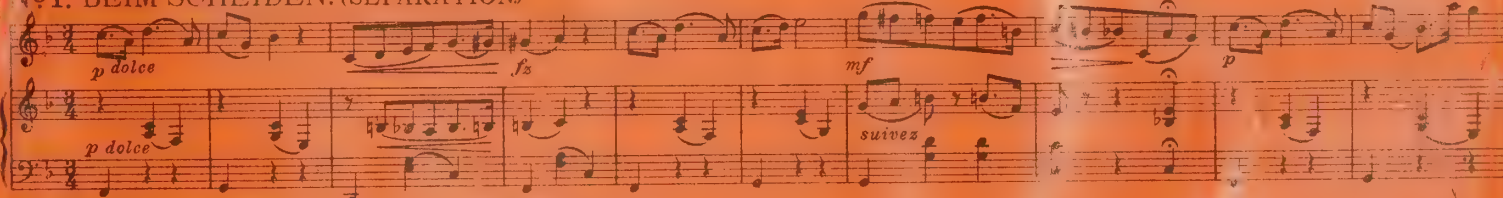


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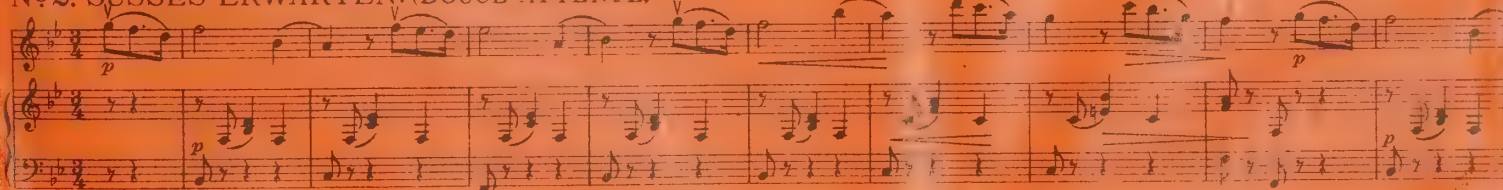
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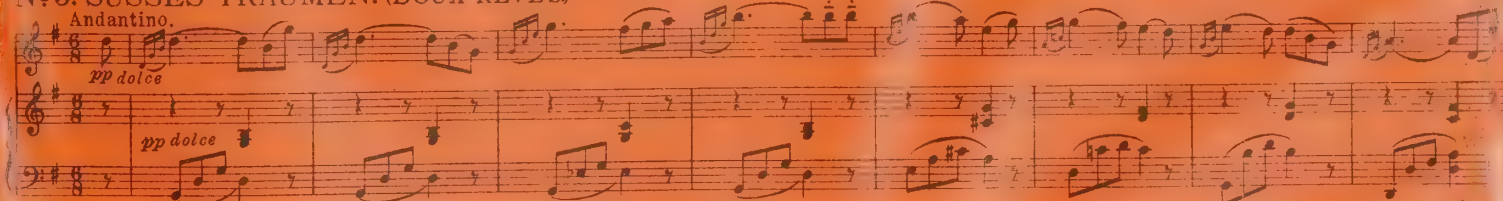


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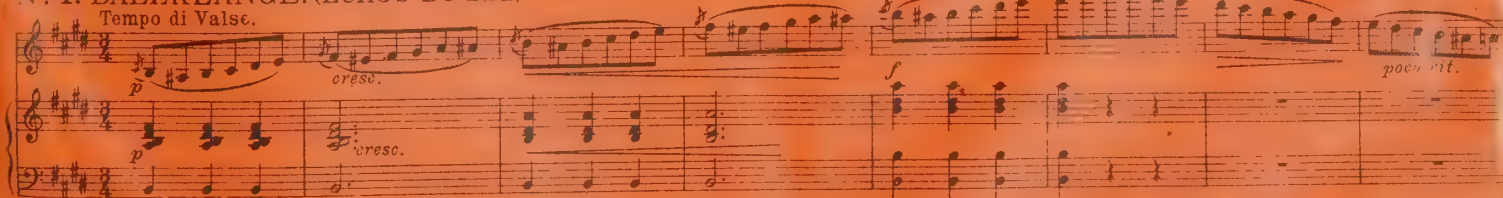
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Violin and Piano staves for Réverie. The score is in 3/4 time with a key signature of one sharp (F#). The tempo is marked *Lento*. Dynamics include *p* (piano).

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(FRANZ VON BLON)

arr. by Henry Tolhurst.

Moderato quasi Andante.

pizz.

Violin and Piano staves for Sizilietta. The score is in 3/4 time with a key signature of one sharp (F#). The tempo is marked *Moderato quasi Andante*. Dynamics include *p* (piano) and *f* (forte). The piano part includes *pizz.* (pizzicato) and *acc.* (accents) markings.

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GRAND BOLERO DE CONCERT.

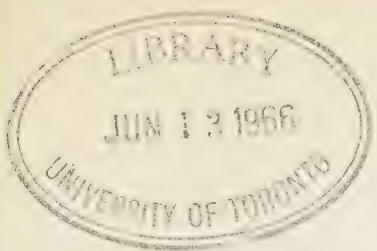
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Allegro.

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Violin.

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☐ Tirez l'archet.
v poussez l'archet.

J. NIEDZIELSKI.

Allegro. 11

f

cres.

cres.

cres.

cres.

Meno mosso.

espress. p

4^e corde

loco.

rall. 3^e corde

4^e corde

rall.

le staccato bien serre et presto

loco

rall.

tempo

Cantabile.

2^{me} et 3^{me} cordes.

ff

Detailed description: This page of a violin score contains ten staves of music. The first staff has a treble clef and a key signature of three sharps (F#, C#, G#). The second staff is marked '4^e corde' and 'rall.', featuring a long, sweeping melodic line with various fingerings (1, 2, 3, 4) and a 'le staccato bien serre et presto' instruction. The third staff continues this melodic line with a 'loco' marking. The fourth staff is marked 'rall.' and '4^e corde', showing a sequence of chords and single notes. The fifth staff is marked 'tempo' and shows a series of chords. The sixth staff continues the chordal sequence. The seventh staff is marked 'Cantabile.' and shows a series of chords. The eighth staff is marked '2^{me} et 3^{me} cordes.' and shows a series of chords. The ninth staff is marked 'ff' and shows a series of chords. The tenth staff is marked 'ff' and shows a series of chords.

2^{me} et 3^{me} corde

The first section of the score consists of six staves of music. The first staff begins with a treble clef and a key signature of two sharps (F# and C#). The music is written for the 2nd and 3rd strings of a violin. The notation includes various note values, rests, and slurs, indicating a complex melodic and harmonic structure. The subsequent staves continue this musical theme with similar notation.

Piano Solo.

The second section of the score is a piano solo, consisting of seven staves of music. It begins with a treble clef and a key signature of two sharps. The music is characterized by a variety of note values, rests, and slurs, creating a rich and expressive melodic line. The notation includes various musical symbols such as accents, slurs, and dynamic markings, indicating a complex and expressive performance. The section concludes with a final staff of music.

rall.

molto brillante.

a tempo

cres - cen - do

cres - cen - do

ff

Allegro con fuoco.

f *f* *ff*

8.....

8.....

ff

The score is written for a violin in D major (two sharps). It begins with a tempo marking of *a tempo* and a performance instruction of *molto brillante.* The first section consists of rapid sixteenth-note passages, with fingerings (1, 2) and bowings (2) indicated. A crescendo is marked with *cres - cen - do*. The tempo then changes to *Allegro con fuoco.*, indicated by a double bar line and the new tempo marking. This section features even more rapid sixteenth-note passages, with dynamic markings of *f* and *ff*. The score concludes with a final *ff* marking and a double bar line.

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